



## The Sounds of Place: Music and the American Cultural Landscape

By Denise Von Glahn

Northeastern University Press. Paperback. Book Condition: new. BRAND NEW, The Sounds of Place: Music and the American Cultural Landscape, Denise Von Glahn, Focusing on instrumental works of high-art music, Von Glahn analyzes thoroughly the soundscapes of fourteen diverse composers who have commemorated American places. Organized chronologically, the volume looks at such distinctive American musical voices and works as Anthony Philip Heinrich, The War of the Elements and the Thundering of Niagara; Charles Ives, The Housatonic at Stockbridge and From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose; Aaron Copland, Quiet City and Music for a Great City; Duke Ellington, Harlem; Roy Harris, Cimarron; Ferde Grofe, Grand Canyon Suite; Robert Starer, Hudson Valley Suite; and Steve Reich, Vermont Counterpoint and New York Counterpoint.



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1 Dahlhaus, Carl, "Nationalism and Music," in *Between Romanticism and Modernism*, trans. Whittall, Mary (Berkeley: University of California Press, 1980), 89; Richard Taruskin, "Nationalism," in *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50846>. 2 Casey, Edward S., *Remembering: A Phenomenological Study* (Bloomington: Indiana University Press, 1987), 181–215. 3 See, for example, Sisman, Elaine, "Memory and Invention at the Threshold of Beethoven's Late Style," in *Beethoven and His World*, ed. Burnham, Scott and Steinberg, Michael P. Levy takes us with her on the trail in prose that is by turns pithy and poetic, but always spot on." Denise Von Glahn, author of *The Sounds of Place: Music and the American Cultural Landscape*. "Big and bold as the terrain it covers, Beth Levy's *Frontier Figures* takes us on a gratifying road trip, traversing American classical compositions that conjure up landscapes from the Middle West to the shores of the Pacific. En route, we encounter many now-famous composers, such as Aaron Copland, Roy Harris, and Virgil Thomson, along with others who have faded from view. Throughout, Levy treats Cultural landscapes are landscapes that have been affected, influenced, or shaped by human involvement. A cultural landscape can be associated with a person or event. It can be thousands of acres or a tiny homestead. The ongoing care and interpretation of these sites improve our quality of life and deepen a sense of place and identity for future generations. Cultural landscapes are historically significant places that show evidence of human interaction with the physical environment. Their authenticity is measured by historical integrity, or the presence and condition of physical characteristics that remain from the historic period. As identified by the National Park Service, cultural landscapes are places within U.S. national parks that have significance in American history and authenticity to a historic time period. The components of park cultural landscapes include human-modified ecosystems such as forests, prairies, rivers and shores, as well as "The Sounds of Place teaches us extraordinary new things about pieces that we thought we knew (or perhaps thought we knew all that was important to know about them). The chapter on Ives above all is a must-read for anyone with a serious interest in this composer. For these and for many other reasons, *The Sounds of Place* is an enlightening and enriching book." *Journal of Musicological Research*. "This is an excellent book, a pleasure to read and a substantial contribution to American musicology, cultural geography, and interdisciplinary scholarship." *American Historical Review*.

1 Dahlhaus, Carl, "Nationalism and Music," in *Between Romanticism and Modernism*, trans. Whittall, Mary (Berkeley: University of California Press, 1980), 89; Richard Taruskin, "Nationalism," in *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50846>. 2 Casey, Edward S., *Remembering: A Phenomenological Study* (Bloomington: Indiana University Press, 1987), 181–215. 3 See, for example, Sisman, Elaine, "Memory and Invention at the Threshold of Beethoven's Late Style," in *Beethoven and His World*, ed. Burnham, Scott and Steinberg, Michael P. Cultural landscapes are historically significant places that show evidence of human interaction with the physical environment. Their authenticity is measured by historical integrity, or the presence and condition of physical characteristics that remain from the historic period. As identified by the National Park Service, cultural landscapes are places within U.S. national parks that have significance in American history and authenticity to a historic time period. The components of park cultural landscapes include human-modified ecosystems such as forests, prairies, rivers and shores, as well as The music of the United States reflects the country's pluri-ethnic population through a diverse array of styles. It is a mixture of music influenced by music of the United Kingdom, West Africa, Ireland, Latin America, and mainland Europe, among other places. The country's most internationally renowned genres are jazz, blues, country, bluegrass, rock, rock and roll, R&B, pop, hip hop, soul, funk, gospel, disco, house, techno, ragtime, doo wop, folk music, americana, boogaloo, tejano, reggaeton, and I look to the cultural landscape and suggest the idea of antecedent landscapes as one way to explore a sense of place that simultaneously influences and is influenced by Las Vegas tourist imaginaries. An antecedent landscape is one that serves as inspiration for another landscape. I describe several ways in which place is engendered and evoked under the sway of antecedent landscapes. Scholars have argued that the American South is one of the most distinct regions in the United States (Zelinsky 1980). Its inhabitants culturally identify with the geographic area and seek to express and retain that identity in many ways such as naming their businesses using the term "Southern" (Reed 1976), reading *Southern Living* (Lauder 2011), and eating collards (Davis and Morgan 2015).